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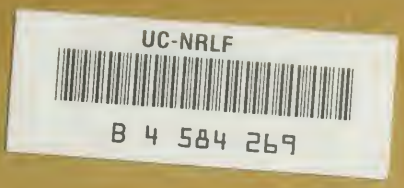

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EXCHANGE
AUG 30 1916

CTORIA & ALBERT MUSEUM CATALOGUES

JAPANESE COLOUR PRINTS

By UTAGAWA TOYOKUNI I

LONDON
PUBLISHED BY HIS MAJESTY'S STATIONERY OFFICE
1913

(*Crown Copyright Reserved*)

V. & A. M. Publn. No. 8[illegible] E.I.D. Price One Penny

UTAGAWA TOYOKUNI I.

The First Dream in the New Year of an Ukiyoye painter.
[Perhaps a portrait of the artist.]
J. 6700.

Frontispiece.]

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First printed - 1908
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This Catalogue has been compiled by Mr. Edward F. Strange, of the Department of Engraving, Illustration and Design, of the Victoria and Albert Museum.

CECIL SMITH.

UTAGAWA TOYOKUNI I

A BIOGRAPHICAL NOTE

Utagawa Ichiyōsai Toyokuni was one of the most skilful and best known of the Japanese makers of colour prints ; and his work possesses an individuality which especially entitles it to a degree of separate consideration.

He was born in the year 1769 ; his father, Gorobei Kurahashi, being a carver of wooden images, Buddhistic and theatrical, of some local reputation. His artistic style was founded, in the first instance, on that of the painter Hanabusa Ichiō ; but he afterwards studied under Toyoharu (from whom he received the name Toyokuni) Gyokuzan Ishida and Shunyei ; and it is from these latter artists that he derived some noticeable characteristics of the style which he himself developed. The whole of his life was passed at Yedo (the modern Tōkyō) ; where he died on the seventh day of the first month of the year Bunsei 8 (A.D. 1825), in his fifty-seventh year, and was buried in the grounds of the Shrine of Myōken, Yanagashima, where a memorial was erected to him three years afterwards, by pupils and admirers, and several hundreds of his drawings or brushes (as in another account) buried.

Toyokuni's earlier prints are often in the manners popularised by Utamaro, Shunchō and Yeishi. These he was able easily to rival, and, as a matter of fact, is known to have imitated. But his special distinction lies, not in his prints of beautiful women, but in that magnificent series of portraits of actors in character, of which the Museum is fortunate enough to possess an unusually complete and representative collection. In this class of work he was strongly influenced by Shunshō and probably by Sharaku. He was also an able and popular book illustrator ; his first work of this kind having been produced in 1786, in his 18th year. And he had a great reputation as a designer of fan-prints.

The circumstances which gave rise to the production of

these, and similar prints by other artists, are of peculiar interest. The lower classes of the Japanese had a passion for the drama ; and the leading actors, as such, were idolized to an extraordinary extent. A great and constant demand existed for their portraits, and for representations of scenes from the plays in which they appeared. This was met by such work as is herein catalogued—prints of the highest technical and artistic merit, but produced and sold at a trivial price to gratify the ever-changing desires of the multitude. In spite of their public popularity, the actors were socially despised. They ranked even below the colour print artists ; who, themselves, were accounted inferior to most other classes of skilled artizans ; and no member of the aristocratic, or of the military order, would ever have allowed himself to associate in private life with either.

In studying these prints of actors, it must be remembered that the representation of the faces conforms to a severe and limited convention ; there is little attempt at portrayal of the actual physiognomy of persons represented in character. But nothing (allowing for the limitations imposed by the technical process used) could be more realistic than the way in which Toyokuni sets forth the attitudes, the grouping, the make-up, and especially the dramatic spirit of the actors he was employed to paint. Another point to be allowed for is that female parts were invariably played by men. Among the prints in this collection will be found some depicting actors who had a special reputation for this faculty.

Care must be taken by students to distinguish between the work of Toyokuni I. and that of two men who succeeded to his name. One of these was Naogiro, an adopted son, whose earlier prints are signed Toyoshige. On the death of his master he married the widow of the latter, and henceforward used his name, generally with the addition Gosotei. He died in 1835. Another and better known pupil, Kunisada, took the name of Toyokuni in 1844, and often described himself as "the second Toyokuni" ; though, in point of date, he was the third artist to use the name. He died in 1864 at the age of 79. Examples have been noted by yet another and later artist, describing himself as "Toyokuni of the third generation" ; but his prints are of no importance.

The stories on which the plays were based have, nearly all, been related by Professor Anderson, in his catalogue of the Chinese and Japanese Paintings at the British Museum ; in the works of the late Lafcadio Hearn, or those of Lord

Redesdale (Mr. A. B. Mitford), Messrs. Tomita and Lee, and Mr. H. Joly. An excellent illustrated description of the technique of colour-printing, by Mr. R. Tokuno, is published in the Report of the Smithsonian Institution, United States National Museum, for 1892 (page 221); a descriptive catalogue of an exhibition of tools and materials used in this process has also been prepared for this Museum; and the Museum Handbook on Japanese Colour Prints contains a full account (so far as at present known) of the School of Japanese artists to which Toyokuni belonged, and of his pupils and followers.

The prints referred to can be seen on application in the Students' Room (entrance in Room 71) of the Department of Engraving, Illustration and Design, at any time when the Museum is open, except on Sundays.

E. F. S.

CATALOGUE OF COLOUR PRINTS

BY

UTAGAWA TOYOKUNI I

FAMOUS ACTORS IN CHARACTER

The actor Bandō Mitsugorō.
($15\frac{3}{8} \times 10\frac{1}{8}$) J. 6174.
Publisher Mura.

Bandō Mitsugorō in the part of Watanabe no Tsuna, a hero of the 10th century, going to set up a placard on a lonely spot before the gate of Rashōmon, which place is visited every night by a demon.
($14\frac{3}{4} \times 9\frac{3}{4}$) J. 4967.

Bandō Mitsugorō in the part of Gofukuya (clothes-vendor) Jubei.
($14\frac{3}{4} \times 9\frac{3}{4}$) J. 4963.

Bandō Mitsugorō in the part of Fujiya Izayemon (a gallant).
($14\frac{3}{4} \times 9\frac{3}{4}$) J. 4975.

Bandō Mitsugorō as the wrestler Akitsushima.
($14\frac{1}{8} \times 9\frac{3}{4}$) J. 7088.
Publisher Yamahei.

Bandō Mitsugorō and Iwai Kumesaburō in the parts of Kichi and his mistress Oshichi.
(12 × $9\frac{3}{4}$) J. 5007.
The latter burnt her own house in order to have an opportunity of retiring to a monastery, where she had once enjoyed, under the same circumstances, a meeting with the former. She was burnt at the stake. A 17th century story.

Bandō Mitsugorō and another actor in the parts of Sasaki Tatewaki and his servant Yosuke.
($14\frac{3}{4} \times 9\frac{3}{4}$) J. 4996.
Publisher Yeiju.

The actor Bandō Hikosaburō as Yuranosuke.
($14\frac{1}{8} \times 9\frac{3}{4}$) J. 7074.
Publisher Kawagen.

Bandō Hikosaburō as Kwanshōjō.
($14\frac{1}{8} \times 9\frac{3}{4}$) J. 7084.
Publisher Sudzu-i.

Iwai Kumesaburō in the part of the murderess Koume, wife of Ume no-Yoshibei.
J. 4038.

The actor Ichikawa Danjiurō as Yokko Sodesuke.
(14⅛ × 9¾) J. 7070.
Compare J. 7071 (*page* 12).

The actor Ichikawa Dan-no-suke as the Yoshiwara woman Shiratama.
(14⅛ × 9¾) J. 7066.

Theatrical parts lately played by the actor Ichikawa Danzō.
(14¾ × 9¾) J. 4973.

Ichikawa Danzō in the part of Banzui Chōbei and Iwai Hanshirō in that of his wife Asoki.
(14¾ × 9¾) J. 4989.
Publisher Yeiju.

Ichikawa Danzō in the part of Taira no Tomonori and Onoyi Matsusuke (right) in that of Musashibō Benkei.
(14¾ × 9¾) J. 4990.
Publisher Yeiju.

Ichikawa Danzō in the part of Banzui Chōbei and Iwai Hanshirō in that of Otoki, his wife.
(14¾ × 9¾) J. 5003.

Ichikawa Danzō and Matsumoto Kogō in the parts of Jiroyemon (right) and Takeichi Buyemoni (left).
(14¾ × 9¾) J. 4994.
Publisher Yeiju.

Ichikawa Danzō and Matsumoto Kogō in the scene of Kagekiyo being discovered in his attempt to assassinate Yoritomo.
(14¾ × 9¾) J. 4998.
Publisher Yeiju.

Ichikawa Danzō and another actor in the parts of Ōye Masahira and Otsuyu, a ferry-woman.
(14¾ × 9¾) J. 4983.
Publisher Yeiju.

The actor Ichikawa Komazō.
(14¾ × 9¾) J. 4979.
Publisher Tsutaya.

Ichikawa Komazō and another actor in the parts of Tanuya Gempachi, being beaten with his sandal by his friend Horiguchi Gentazayemon.
(14¾ × 9¾) J. 4986.
Publisher Yeiju.

Ichikawa Komazō in the part of Ukiyo Tohei and Bando Mitsugorō in that of Ashikaga Yorikane.
(14¾ × 9¾) J 4969.
Publisher Uyemura.

Ichikawa Komazō and Bandō Mitsugorō in the parts of Ashikaga Yorikane with the ghost of the courtesan Takao whom he had murdered.
($14\frac{3}{4} \times 9\frac{3}{4}$) J. 4987.
Publisher Yeiju.

Ichikawa Komazō and Bando Mitsugorō in the parts of Shume no Kokiugo, a knight, and Igami-no Gonta, a loafer.
($14\frac{3}{4} \times 9\frac{3}{4}$) J. 4988.
Publisher Yeijudō.

Ichikawa Komazō and Bandō Mitsugorō in the parts of Oda Harunaga (Oda Nobunaga) beating his vassal Takechi (Akechi) Mitsuhide, who afterwards killed him. (1582 A.D.)
($14\frac{3}{4} \times 9\frac{3}{4}$) J. 5006.

Ichikawa Komazō and Iwai Kumesaburō in the parts of Kameō and his wife.
($14\frac{3}{4} \times 9\frac{3}{4}$) J. 4985.
Publisher Yeiju.

Ichikawa Komazō and Iwai Kumesaburō in the parts of Hambei and his wife Ochiyo, characters in a tragedy.
($14\frac{3}{4} \times 9\frac{3}{4}$) J. 5008.

Ichikawa Komazō and Nakayama Tomisaburō in the parts of the lovers Shira Gompachi and Komurasaki.
($14\frac{3}{4} \times 9\frac{3}{4}$) J. 5002.

Ichikawa Komazō as Hanshichi and Nakayama Tomisaburō as the Geisha Sankatsu.
Working proof, parts having been touched with red by the artist. At the side, his note: "Please gradate the colour like this."
($15\frac{1}{4} \times 10\frac{5}{8}$) J. 8494.

Ichikawa Komazō and Segawa Ronosuke in the parts of Torafuya Shobei and his wife.
($14\frac{3}{4} \times 9\frac{3}{4}$) J. 4976.
Printer Uyemura.

The actor Ichikawa Omezō reciting his "Tsurane" (opening address) on the occasion of the new opening of Kawasaki Theatre in 1810.
($15\frac{1}{4} \times 10\frac{1}{4}$) J. 4041.

Ichikawa Omezō and Nakayama Tomisaburō in the parts of Asagao and Yuri-no-pachirō.
($14\frac{3}{4} \times 9\frac{3}{4}$) J. 5000.
Publisher Idzuichi.

The actor Iwai Hanshirō in the part of Osaka, wife of Kizaemon.
($14\frac{3}{4} \times 9\frac{3}{4}$) J. 4974.

Theatrical Scene. Tōtoki Denshichi, fighting with his Father's Murderer.
J. 4036.

Iwai Hanshirō as Koman.
(14⅛ × 9¾) J. 7090.
Publisher Yamachō.

Iwai Hanshirō as Osaku.
(13⅝ × 9¾) J. 7089.
Publisher Yamachō.

Iwai Hanshirō as Gorō-Tokimune.
(14⅛ × 9¾) J. 7087.

Iwai Hanshirō as Agemaki, and Ichikawa Danjiurō as Sukeroku.
(14⅛ × 9¾) J. 7068.

Iwai Hanshirō, an actor, and Kuriu Sayemon represented by Ichikawa Danjiurō. 2-sheet.
(14¾ × 10) J. 5027.
Publisher Tsuruya.

Iwai Hanshirō, Iwai Kumesaburō, Ichikawa Dan-no-suke, in female parts. 3-sheet.
(14¼ × 10) J. 7246.

Iwai Kumesaburō in the part of the murderess Ko-ume, wife of Ume-no-Yoshibei.
(14¾ × 9½) J. 4038.
Publisher Kawaju.

Iwai Kumesaburō in the part of Sogano-ni-nomiya, making violent love to Idzu-no-Jirō (played by Ichikawa Natsurō).
(14¾ × 9¾) J. 4970.
Publisher Yeiju.

Iwai Kumesaburo and Nakamura Noshiho (right) in female parts.
(14¾ × 9¾) J. 5012.

The actors Matsumoto Kōgō (right) and Segawa Rokō (left).
(14¾ × 9¾) J. 4968.
Publisher Yeiju.

Matsumoto Kōshirō in the part of Kabutoya Bungorō.
(14¾ × 9¾) J. 5011.

Shiratayū (right) represented by Matsumoto Kōshirō, and his master Kwan Shōjō riding on a bull, by Sawamura Gennosuke.
(14¾ × 9¾) J. 4961.
Publisher Tsutaya.

Actors representing Tōtoki Tenshichi (with the sword) fighting with his father's murderer, Sachihoko Tenzō, a Corean interpreter, played by Matsumoto Kōshirō.
(15½ × 10¼) J. 4036.
Printer Yeiju.

The actor Nakamura Utayemon as the Poetess Komachi. 1 of a set of 8.
(14¾ × 10½) J. 6704.

The actors Nakamura Utayemon and Nakamura Akashi in the Sambaso dance.
(9⅞ × 14½) J. 6483.
Dated Bunkwa 9th, 9th month (A.D. 1812).

Nakamura Utayemon in the part of Saito Sanemori.
(15¼ × 10½) J. 6173.
Publisher YAMAKIU.

Nakayama Bunshichi in the part of Oniō Shinzayemon.
(14¾ × 9¾) J. 4964.

Nakayama Bunshichi and Iwai Hanshirō in the parts of Yoshizane, a county-governor in Awa province, with Yukihirahime.
(14¾ × 9¾) J. 4958.
Publisher HACHŌ.

Nakayama Tomisaburō and another actor in the parts of Shidsuka (right) and Tadanobu.
(14¾ × 9¾) J. 4982
Publisher YEIJU

The actor Onoye Matsusuke as a porter.
(14⅛ × 9¾) J. 7078.
Publisher SEN-ICHI.

Onoye Matsusuke as Sakuramaro.
(14⅛ × 9¾) J. 7085.
Publisher YAMACHŌ.

Onoye Matsusuke as Takao.
(14⅛ × 9½) J. 7067.

Onoye Matsusuke and Bandō Mitsugorō in the parts of Kudō Sayemon Suketsune and Soga no Gorō Tokimune (left) whose father was killed by Kudō. 13th century.
(14¾ × 9¾) J. 4995.
Publisher YEIJU.

Onoye Matsusuke and Sawamura Tanosuke as Sano Jirozayemon and Skinzō Funabashi.
(14⅛ × 9¾) J. 7065.
Publisher YAMACHŌ.

Onoye Matsusuke as a girl, and Sawamura Tanosuke as a man on horseback. 2-sheet.
(14⅛ × 9¾) J. 7079.

Onoye Matsusuke and Sawamura Tanosuke as Iwafuji and Onoye.
(14⅛ × 9¾) J. 7091.
Publisher YAMACHŌ.

Onoye Matsusuke in the part of Kaji no Ochō, and Nakayama Tomisaburō in that of Oyaye, wife of Dembei.
(14¾ × 9¾) J. 4991.
Publisher Yeiju.

The actor Onoye Yeizaburō in the part of Sashichi, a toilet-dealer.
(14¾ × 9¾) J. 4972.
Publisher Kawaju.

Onoye Yeizaburō and Bandō Mitsugorō in the parts of Asahina (on the left) and Soga-no-Jurō.
(14 × 9¼) J. 4035.

The actor Sawamura Gennosuke in the part of Kabutoya Hanjirō.
(14¾ × 9¾) J. 5009.

Sawamura Gennosuke as Kwanjirō.
(14⅛ × 9¾) J. 7086.

Sawamura Gennosuke as Rokusaburō.
(14⅛ × 9¾) J. 7071.
Compare J. 7070 (*page* 8).

Sawamura Gennosuke as Kakuju.
(14⅛ × 9¾) J. 7064.
Publisher Kawagen.

Sawamura Gennosuke as Tsukushi-no-Gonroku.
(14⅛ × 9⅝) J. 7073.
Publisher Yamahei.

Portraits of the actors Sawamura Sōjiuro and Matsumoto Koshiro.
2 of a set.
(14 × 9¾) J. 7082, 7083.

The actors Sawamura Tanosuke and Sawamura Gennosuke in a dance of courtiers.
2-sheet.
(13⅝ × 9¾) J. 7092.
Publisher Yamafuji.

Sawamura Tanosuke as Orihime.
(14⅛ × 9¾) J. 7077

Sawamura Tanosuke in a female part.
(14⅛ × 9¾) J. 7076.
Publisher Yamachō.

The actors Sawamura Gennojō and Sawamura Tanosuke as Hisatsugu and his maid-servant Takikawa.
2-sheet.
(14⅛ × 9¾) J. 7069.

Segawa Kikunojō and another actor in the parts of Umeyoshibei and his wife.
(14¾ × 9¾) J. 4977.
Printer Uyemura.

Segawa Kikunojō and another actor in the parts of Takao, and the wrestler, Sazanami Katsunosuke.
(14¾ × 9¾) J. 4993.
Publisher Yeiju.

An actor of female parts. From the verses accompanying, perhaps Segawa Kikunojō.
(14¾ × 9¾) J. 4978.
Publisher Tsutaya.

Scene from the "Chūshingura." Segawa and Kikunosuke and Ichikawa Danzō in the parts of Oboshi Yura-no-suke and Okaru, the wife of Kampei, in the tea-house.
(14¾ × 9¾) J. 4966.

The actors Segawa Kikunosuke and Onoye Yeizaburō.
(12½ × 9) J. 5063.

The actor Segawa Ronosuke in the part of Izayoi.
(15¼ × 10¼) J. 3570.

The actor Segawa Senjio in a female part.
(14⅛ × 9¾) J. 7081.

Segawa Senjio in the part of Shirotaye.
(15¼ × 10) J. 4037.

The actor Segawa Rokō as Hangira Otsu-ru.
(14⅛ × 9¾) J. 7080.
Publisher Yamafuji.

Segawa Rokō as the Geisha, Kosan.
(14⅛ × 9¾) J. 7072.
Publisher Yeiju.

Segawa Rokō in the part of a tea-house girl, Osaka.
(14¾ × 9¾) J. 5010.

Segawa Rokō in the part of a blind man dancing, with a "biwa" on his back.
(14¾ × 9¾) J. 4965.

Segawa Rokō in the part of a hero, and Matsumoto Kōshirō in that of a woman.
(14¾ × 9¾) J. 4960.
Publisher Tsutaya.

Segawa Rokō in the part of Oyasu, wife of Kameo.
(14¾ × 9¾) J. 4962.
Publisher Tsutaya.

Watching the Fireworks from Ryogōku Bridge.
J. 6210.

The actors Segawa Rokō and Sawamura Gennosuke as Kosan and Kanaya Kingorō. 2-sheet.

(14⅛ × 9¾) J. 7075.
Publisher MANKI. The difference in the two signatures of the artist is interesting.

The actors Segawa Rosaburō (right) and Sawamura Gennosuke (left).

(14¾ × 9¾) J. 4957.
Publisher IDZUICHI.

THEATRICAL SCENES, ETC.

SANBA, Shikitei.—Yedzu Yakusha Sangaikyō. Three stories of the pleasant Theatre. Illustrated by Utagawa Toyokuni (I.) Title-page and 22 colour prints. 2 vols. (9 × 6) Yedo, Kwansei 13, 1st month (A.D. 1800). 08. B. 18.
Lit. "three storied recreation," a punning allusion to the three-storied theatrical building, and the Three Realms of Existence of the Buddhists, viz.: Past, Present, and Future. Publishers YORODZUYA and NISHINOMIYA.

—Another copy of 08. B. 18. (imperfect). 10 colour prints in album.

(7¾ × 11¼) Yedo. n.d. J. 5082.

Yakusha-no-fūzoku. Illustrations of theatrical life. A set of 19 prints, in album.

(8 × 11½) J. 5507-5525.
In the album containing the above are inserted two specimens of fine calligraphy, poems in the hand-writing of TAKATSUKASA KANEHIRO, and HIGASHIZONO MOTOKADZU, Court nobles of c. 1704, A.D.

Interior of a Theatre during the representation of the play "Soga monogatari." Yoritomo above, Kajiwara next him, Three daimyō, Kudō on a seat, the Soga brothers to the left, and Asahina to the further left. 3-sheet.

(15¼ × 10¼) J. 3953.
Publisher YEIJU.

Interior of a Theatre during the performance of a play. 3-sheet (1 missing).

(15 × 10) J. 3954.
Publisher YEIJU.

Theatre programme.

(14⅜ × 10) J. 6155.

Theatre programme of Matsumura Shikayemon.

(14⅜ × 9¾) J. 6154.

A Scene from each of the 12 acts of the Drama, "Chūshingura" (the Story of the 47 Rōnin) 6 sheets (2 scenes on each).

(13½ × 8¾) J. 4950–4955.
Act. I. Moronō giving a love-letter to Kaoyo, wife of Enya.

Act II. Honzō cutting off a branch of a pine-tree while inciting his master Wakasanosuke to quarrel with Moronō. J. 4950.

Act III. Sagisaka Bannei mocking at Kampei and Okaru.

Act IV. Oboshi Yuranosuke holding the dirk with which Enya has killed himself and Rikiya his son. J. 4951.

Act V. Ono Sadakurō killing Yochibei, whom he had robbed.

Act VI. Okaru, who has sold herself to a house of pleasure in Kyōto, in order to procure money for Kampei's outfit, parting from her mother. J. 4952.

Act VII. The discovery of the spy, Kudayu, beneath the floor of the Ichiriki tea-house.

Act VIII. Honzō on his journey. J. 4953.

Act IX. (Lower portion) Honzō revealing himself to Oboshi and Tonase.

Act X. Yabui Yōchiku, a quack doctor, threatening to have his sister, the wife of Amakawa Gehei, divorced from the latter. J. 4954.

Act XI. The discovery and death of Moronō in the coal-cellar.

Act XII. Kobayashi Heihachi fighting with one of the Rōnin. J. 4955.

Scenes from the Drama "Chūshingura." 3-sheet.
(14¼ × 9¾) J. 6153.

The Drama "Chūshingura"; the actors Ichikawa Omezō and Kosagawa Tsuneyo as Amagawaya Gihei and his wife Osono in the 10th scene.
(13¼ × 5¾) J. 7063.

Danzō in the part of Sadakurō in the Drama "Chūshingura."
(14¾ × 9¾) J. 4956.
Publisher Uyemura.

Actors representing Shidzuka (on the left) and Tadanobu, a fox-wizard, with (?) Benkei watching them.
(15¼ × 10¼) J. 4043.

Actors representing Masaoka (left) and Yashio (right), who had killed her son.
(14¾ × 9¾) J. 4984.
Publisher Yeiju.

Kawagoye Tarō Shigeyori and Kyō-no-Kimi in a scene from the life of Yoshitsune.
(14¾ × 9¾) J. 4992.
Publisher Yeiju.

Actors representing Hanegawa Takakage standing over the knave Yatahei.
(14¾ × 9¾) J. 4997.
Publisher Yeiju.

Actors representing Yayegaki and his betrothed Katsuyori. A 16th century Story.
(14¾ × 9¾) J. 4999.
Publisher Yeiju.

Actors representing Ono-no-Otsu and Samanosuke Mitsutoshi (with the Kōto).
(14¾ × 9¾) J. 5001.

Actors representing Kwanshōjō (right) and Shiratayu (left).
(14¾ × 9¾) J. 5005.

Actors representing Ohatsu and Tokubei, her paramour.
(14¾ × 9¾) J. 5013.

Actors representing Akushichi-byōye Kagekiyo (right) fighting with Mio-no-yashirō Kumitoshi. 2-sheet.
(14¾ × 10) J. 5020.
In the battle of Yashima (2nd month, 1185 A.D.), Kagekiyo pursued Kumitoshi and caught him by the back part of his helmet, which was torn.

Actors representing Tsurifune no Sabu fighting with Danshichi Kurobei. 2-sheet.
(14¾ × 10¼) J. 5026.
Publisher Tsuruya.

Actor in the part of a woman with a pipe.
(15¼ × 10¼) J. 4040.
Publisher Idzuichi.

Actor representing one of the "Gonin Bijo" (Five Beauties). A lady putting on "Iwata Obi" (a belt which is worn on the bosom when conception is known).
(14¾ × 9¾) J. 4051.

Yakusha Butai no Sugataye. Portraits of actors from life. Omiya.
(15¼ × 10¼) J. 4033.
Printer Idzuichi.

Portraits of actors from life. Hamamuraya.
(15 × 10) J. 4034.

Portraits of actors from life. Takinoya.
(14¾ × 9¾) J. 5014.
Printer Idzuichi. Paper faced with mica.

Two actors.
(14¾ × 9¾) J. 4980.
Publisher Tsutaya.

Two actors.
(14¾ × 9¾) J. 4981.
Publisher Tsutaya.

An actor.
(14¾ × 9¾) J. 5004.
Publisher Uyemura.

Portraits of actors in character. 2 of a set.
(11⅝ × 8) J. 7138, 7139.

MISCELLANEOUS SUBJECTS

A Dance, with scenery of the Tamagawa river.
(12¼ × 8¼) J. 7151.

The Ryogōku bridge at Yedo, in the cool of the evening 5-sheet.
(15½ × 10½) J. 6172.
Publisher Yamamoto Kiubei, at Yoshichō, Yedo.

Watching the fireworks from Ryogōku bridge on a summer evening. 6-sheet.
(14¼ × 9½) J. 6210.
Publisher Yamakiu (*i.e.*, Yamamoto Kiubei).

Rokugō Watashi-bune. Ferry on the river Rokugō. 3-sheet.
(14¾ × 10¼) J. 6488.

Women walking by the banks of a river.
(14¾ × 10) J. 5891.
Publisher Senichi. 1 of 3 or 5 sheets.

First dream in the New Year of an *Ukiyoye* painter. The Ship of Good Fortune with the Seven Gods.
(14⅞ × 10) J. 6700.
Publisher Daishu. Perhaps intended for a portrait of the artist.

Interior of a house ; New Year's Day scene. 2-sheet.
(14¾ × 9½) J. 5062.
Publisher Yeiju.

Kameido Temple.
(9¼ × 14) J. 6490.
Publisher Idzumiya Ichibei.

A noble youth with female attendants visiting a temple.
(15¼ × 10¼). J. 5055.
Publisher Yeiju. 1 of 3 sheets.

Scenes of the Twelve Months. Third Month.—Women of the Shinagawa shore watching the gathering of shell-fishes on the third day, when the great ebb-tide occurs. 1 of a set of 12.
(13¾ × 9¼) J. 5064.
Publisher Yeiju.

Procession of a noble represented by women ; in the distance is Mount Fuji. 5-sheet.
(14½ × 10) J. 5309.
Publisher Hishiwaka.

Natsuno Fuji Bijin Awase (The beauties of untimely season). 1 of a series.
(14¾ × 9¾) J. 4959.
Publisher Shikabun.

A noble youth with female attendants visiting a temple.
J. 5055.

Fujin Sawakagami. Occupations of women. Practising music and winding silk.
(14¼ × 9½) J. 5899.
The signature UTAMARO on this print is a forged addition.

Two women bleaching cloth in the river Tamagawa ; with the flowers *Nuphar* and *Sagittaria* in bloom.
(14⅛ × 9¾) J. 5220.

Women washing garments at a stream. 3-sheet (1 missing).
(14¼ × 10) J. 5911.
Publisher SEN ICHI.

Women in snow. 3-sheet (? 2 missing).
(11⅝ × 8) J. 7137.

Three famous women of the Yoshiwara with their attendants. 3 of a set.
(14¾ × 10½) J. 6701–6703.

Yoshiwara woman with attendants at the time of full moon.
(15 × 10) J. 6536.

Two women catching fire-flies near the Sumida river.
(15⅛ × 9⅞) J. 5219.

Picnic of women on the banks of the Sumida river in the time of cherry-blossom. 3-sheet.
(15⅜ × 10¼) J. 6175.
Publisher YEIJUDO.

A young lady standing on a wine-cask in order to bind her poem to the branch of a cherry-tree.
(14⅝ × 9¾) J. 5221
Publisher IDZUICHI, Yedo.

Shin Yoshiwara sakura-no-Keishoku. Viewing the cherry-blossoms in the Shin Yoshiwara. 5-sheet.
(14½ × 9¾) J. 5061.
Publisher YAMAMOTO at Yedo.

Yoshitsune sembon sakura. The Story of Yoshitsune and the 1,000 cherry-blossoms. 3-sheet.
(14⅜ × 9¾) J. 6211.

Scene in the Story of Yoshitsune and Benkei. 3-sheet.
(14⅜ × 10) J. 6209.

Sukeroku : a knight in the Yoshiwara.
(14¾ × 10) J. 5933.

Genji Kōnodzu. An illustration to the story of Prince Genji.
(10 × 7¼) J. 6001.

Tomoye fighting with Wadai Yoshimori. 3-sheet.
(14⅜ × 10) J. 6208.

Yehon Imayō Sugata. Illustrations of Modern Society. 24 colour prints in Album.
(8 × 11) Kiowa 2 (A.D. 1802). J. 5083.

1. A lady of the Imperial Court in a garden.
2. The Shogun's consort and her servants engaged in various occupations.
3. A "Chūrō" (a favourite of the Shogun), privately entertaining herself with a dance by a little girl.
4. Servants at Bakufu (the Shogun's Court) in a private apartment.
5. Peasant woman resting.
6. A young noble lady passing the front of a tooth-pick shop.
7. A place for light archery ("Yūkyō"), kept by girls.
8. Interior of a rich merchant's house. A woman toilet-vendor showing combs to ladies.
9. A lady with her baby visiting her mother-in-law.
10. Scene in servants' quarters.
11. Scene in servants' quarters.
12. Two women (Geisha?) coming out of a public bath, looking at an employment agency office, where the old woman (agent) is engaging a woman as a servant.
13. Scene in Yoshiwara; a woman going to meet a guest.
14. Scene in Yoshiwara; private apartments of women.
15. Scene in Yoshiwara; Niwaka (comic play) by a group of Geisha, dressed in male costumes.
16. Scene in Yoshiwara; the mistress of the house in her chamber.
17. Courtesans in show-room trying a divination. The old woman is hawking through the streets, toilet articles (paper, powder, hair-binder, joss-stick and tooth dyer).
18. Geisha walking with Yoshiwara women.
19. Women at their meals.
20. A group of women looking through holes on shōji (which they made with tongue and fingers) at Geisha's play.
21. Women in their private room. One of them showing to the other a tattoo mark of her lover's name on her arm.
22. Women at their toilets.
23. Women walking in the streets.
24. Women in a boat.

Toshidama-fude. Sketches, in the style of Hokusai's *Mangwa*.
Cuts, col. (9 × 6) Nagoya. 03. D. 17.

—Another edition, in black only.
(9 × 6) Nagoya. 03. D. 18.

FAN DESIGNS

Men and women travelling in a state barge.
Colour print. (8⅛ × 10¼) J. 8554.

Two women seated, feeding silkworms.
Drawing in colours. (5⅞ × 17¾) JD. 2557.

Picnic of Women on the Banks of the Sumida River.
J. 6175.

SURIMONO

Gaku. Ichikawa Danjiurō acting.

($8\frac{1}{4} \times 11$) J. 5151.

Gaku were votive offerings to a temple.

Kane of Ōmi, a heroine of the 13th century, stopping a runaway horse.

($7\frac{1}{4} \times 6\frac{3}{8}$) J. 5716.

NOTE.—The following unmounted prints by Toyokuni I. can also be referred to. They are chiefly of Theatrical subjects and in poor condition. Others, also unimportant, are in the Albums in the collection, each of which is preceded by an index to the names of artists represented therein.

J. 3947, 3948, 3967–3969, 3971, 3975, 3976, 3979–3984, 3986, 3996, 3998, 4000, 4001, 4006–4011, 4013, 4015, 4016, 4018–4023, 4029–4032, 4042, 4049–4051, 7247, 7248.

BOOKS OF REFERENCE

The following books may usefully be referred to for fuller information on the subject.

ANDERSON, WILLIAM.

—The Pictorial Arts of Japan. With a brief historical sketch of the associated arts, and some remarks upon the Pictorial Art of the Chinese and Koreans. *Plates and illustrations in the text.* (16 × 12) London, 1886.

—Japanese Wood Engravings ; their history, technique and characteristics. 80 pp. 6 *chromo-xylogr., and* 38 *photo-zincotypes.* (Portfolio Monographs, XVII.) (11 × 7) London, 1895.

ARTISTIC JAPAN.

—Artistic Japan ; a monthly illustrated journal of Arts and Industries, compiled by S. Bing, and edited by Marcus B. Huish. *Plates* (*many col.*), *and illustrations in the text.* 6 vols. (14 × 10) London, 1888–91.

BINYON, ROBERT LAWRENCE.

—Painting in the Far East ; an Introduction to the History of Pictorial Art in Asia, especially China and Japan. 31 *illus.* (10 × 8) London, 1908.

BRINKLEY, F., CAPT.

—The Art of Japan. 2 vols. (16 × 12) Boston, Mass., U.S.A. (1901).

I. Pictorial Art. 50 pp. 5 *plates,* 27 *illus. in the text, and facsimiles of marks.*

II. Applied Art. 64 pp. 7 *plates,* 28 *illus. in the text, and facsimiles of marks.*

CHAMBERLAIN, BASIL HALL.

—Things Japanese ; being notes on various subjects connected with Japan. 3rd ed. (8 × 5) Tōkyō, 1898.

FENOLLOSA, ERNEST FRANCISCO.

—The Masters of Ukioye. A complete historical description of Japanese Paintings and colour-prints of the Genre School. (10 × 7) New York, 1896.

GONSE, LOUIS.

—L'Art Japonais. *Plates* (*some col.*), *and illustrations in the text.* 2 vols. (15 × 11) Paris, 1883.

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MORRISON, ARTHUR.

—The Painters of Japan. 48 *illus.*
(*In* THE MONTHLY REVIEW, 1902–1903.)

—The Painters of Japan. 122 *plates.* 2 vols. (15 × 11) London, 1911.

SEIDLITZ, WOLDEMAR VON.

—A history of Japanese colour prints. *Illus.* (10 × 7) London, 1910. (1st ed., in German, 1897.)

STRANGE, EDWARD FAIRBROTHER.

—Japanese colour prints. 84 *process illus., and facsimiles of artists' signatures.* (9 × 5) London, 1913.

One of the *Victoria and Albert Museum* handbooks.

—Japanese Illustration. A history of the arts of wood-cutting and colour-printing in Japan. 8 *chromo-lithogr. and* 80 *photo-zincotypes.* (9 × 6) London, 1896.

2nd ed. 1904.

—The colour-prints of Japan: an appreciation and history. *Process illus.* (2 *col.*) (7 × 5) London, 1904.

One of the Langham Series of Art Monographs.

—Toyokuni I. and his Theatrical colour-prints. 20 pp. 6 *illus.*

(*In* Transactions of the Japan Society, London, 1907.)

—Tools and Materials illustrating the Japanese method of colour-printing. A descriptive catalogue of a collection exhibited in the Victoria and Albert Museum. 3 *illus.* (10 × 6) London, 1913.

SUCCO, FRIEDRICH.

—Utagawa Toyokuni und seine Zeit. *Illus.* 2 vols. (11 × 8) München, 1913.

TAJIMA, SHIOHI.

—Masterpieces selected from the Ukiyoye School. (Toyokuni I., Vol. IV., p. 141.) *Illus.* (19 × 13) Tōkyō, 1908.

WOODCUT PRINTING.

—Woodcut Printing in water colours after the Japanese manner. Including interviews with S. Eida and J. D. Batten, an account of the process by R. Tokuno. 12 pp. 8 *photo-zincotypes.*

(*In* THE STUDIO, III., 110, 144.) (12 × 9) London, 1894.

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